

Lent and Holy Week 2019 Notes from the Choir

Third Edition

A Time for Conversion

During Lent, the organ will be silent as the church grieves with the solemn quieting of the organ, (as it does in the Requiem Mass) in hopes of its return at Easter and the Resurrection. The human voice alone, with all its weakness, will be heard for these weeks leading up to Holy Week (with a short respite on Laetare Sunday and for the Gloria on Holy Thursday). Let us turn to our Blessed Mother with the *Ave Regina Caelorum*, the Marian Antiphon of the season, for continued strength. This beautiful Antiphon will be heard throughout Lent in both its Simple and Solemn chant tones.

Hail, O Queen of Heaven enthroned.
Hail, by angels mistress owned.
Root of Jesse, Gate of Morn
Whence the world's true light was born:
Glorious Virgin, Joy to thee,
Loveliest whom in heaven they see;
Fairest thou, where all are fair,
Plead with Christ our souls to spare.

Ave, Regina Caelorum,
Ave, Domina Angelorum:
Salve, radix, salve, porta
Ex qua mundo lux est orta:
Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

V. Vouchsafe that I may praise thee, O sacred Virgin.
R. Give me strength against thine enemies.

Let us pray: We beseech thee, O Lord,
mercifully to assist our infirmity:
that like as we do now commemorate Blessed Mary Ever-Virgin,
Mother of God; so by the help of her intercession
we may die to our former sins and rise again to newness of life.
Through the same Christ our Lord. Amen.

V. Dignare me laudare te, Virgo sacra.
R. Da mihi virtutem contra hostes tuos.

Oremus: Concede, misericors Deus, fragilitati
nostrae praesidium: ut, qui sanctae Dei Genitricis
memoriam agimus; intercessionis eius auxilio,
a nostris iniquitatibus resurgamus.
Per eundem Christum Dominum nostrum. Amen.



We begin this season of Lent ready to repair the union we ourselves have broken, though our sins, with God our Creator & King. Throughout the Church's history we have been given, as part of our treasure and tradition, sacred music to accompany us on this journey of deep conversion and sanctification. Join us in prayer through the music of the church as we cry out to God for His mercy and healing.

Pax Christi,
Amanda Gulick
Director, Holy Family Choir & Schola
174gulick@gmail.com

Pater Peccavi ~ Duarte Lobo (1565-1646)

SCHEDULED:
Ash Wednesday
2ND SUN OF LENT
3RD SUN OF LENT
Passion Sunday

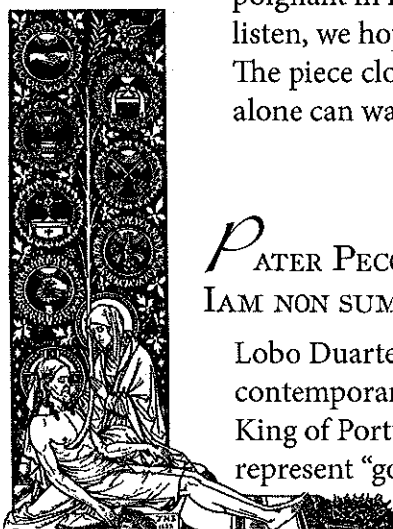
Although the text from Luke 15, known as the Parable of the Prodigal Son, appears only once in the liturgical calendar (Second Saturday in Lent), it has been set by many liturgical composers, including Duarte Lobo, Orlando di Lasso, Andrea Gabrieli, Christobal de Morales, Michael Praetorius, Adrian Willaert, and even later as a non-liturgical concert piece in French by Claude Debussy. For this Lenten season the Schola Cantorum Daytonensis has prepared the Lobo Duarte version. It is composed in five parts rather than the usual four. The musical motif heard in each voice as the piece commences is poignant in its simplicity, most fitting for a penitent declaring his unworthiness before God. As you listen, we hope you also hear the second soprano line as it cries out repeatedly, 'Miserere' (Mercy!). The piece closes with ascending scales in the lower parts, pointing upwards to that same God, who alone can wash away our sin.

*Father, I have sinned against heaven and before you;
I am no longer worthy to be called your son.*

PATER PECCAVI IN COELUM ET CORAM TE.
I AM NON SUM DIGNUS VOCARI FILIUS TUUS.

Lobo Duarte was one of many excellent Portuguese composers of the later Renaissance. Like his contemporaries, Filipe de Magalhães, Manuel Cardoso, he was a student of Manuel Mendes. John IV, King of Portugal, is also considered a member of this accomplished group. Together they are said to represent "golden age" of Portuguese polyphonic music.

*Special thanks to Dr. Thomas Hunt for these musical reflections!



Vexilla Regis ~ Anton Bruckner (1824-1896)

SCHEDULED:

Ash Wednesday
2ND SUN OF LENT
Palm Sunday
Holy Thursday

Very few of the chants in the traditional Latin liturgy can be attributed to a known composer. Vexilla Rex is an exception, having been composed in the 7th century by Venantius Fortunatus, then Bishop of Poitiers. This battle hymn of the Church Militant was written as a processional for the relic of the True Cross upon it's arrival to Queen Radegunda. With its strong connection to the Cross of Christ, it has been sung during Passiontide at Vespers, in Holy Week and for The Feast of the Holy Cross.

*V*EXILLA REGIS PRODEUNT,
FULGET CRUCIS MYSTERIUM,
QUO CARNE CARNIS CONDITOR
SUSPENSUS EST PATIBULO.

*The Banners of the King issue forth,
the mystery of the Cross does gleam,
where the Creator of flesh, in the flesh,
by the cross-bar is hung.*

The schola has prepared for this Lenten season a setting by the great Austrian Catholic composer, Anton Bruckner. The compositional style, though in keeping with the Romanticism of his time, especially in the harmonic structure, retains the sober reverence and elegant understatement that marks all of Bruckner's work.

Adoramus te ~ Quirino Gasparini (1721-1778)

SCHEDULED:

1st Sun of Lent
3rd Sun of Lent
Passion Sunday
Holy Thursday



*We adore Thee, O Christ,
and we bless Thee,
who by Thy Holy Cross
hast redeemed the world.*

The text of this motet . . .

*A*DORAMUS TE, CHRISTE,
ET BENEDICIMUS TIBI,
QUIA PER SANCTAM CRUCEM TUAM
REDEMISTI MUNDUM.

. . . comes from the Good Friday liturgy and is sung as the first of three communion Antiphons. It also serves as the response during the Stations of the Cross, which is prayed intensely in the Lenten season.

Gasparini's setting of the text, which was for quite a while attributed to Mozart, is marked by striking dissonances that resolve sweetly and tenderly, much as the scandal of the Cross opens the door to God's boundless mercy.

Ubi Caritas ~ Ola Gjello (1978-)

SCHEDULED:

1st Sun of Lent
4th Sun of Lent
Holy Thursday

The ancient chant, Ubi Caritas, is heard in the Holy Thursday Liturgy during the Mandatum (or Washing of the Feet). It has been set by two modern composers, Maurice Duruflé and Ola Gjello. Both the Duruflé setting, which the schola presented last season, and the present setting by Gjello, rely heavily upon the lines of the original chant. Indeed, one can view both compositions as modern harmonizations of the ancient chant, which is heard throughout each piece in its entirety.

*U*BI CARITAS ET AMOR, DEUS IBI EST.
CONGREGAVIT NOS IN UNUM CHRISTI AMOR.
EXSULTEMUS, ET IN IPSO JUCUNDEMUR.
TIMEAMUS, ET AMEMUS DEUM VIVUM.

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living.*

Ola Gjello is a Norwegian composer who lives and works in New York. He first fell in love with this text while singing Duruflé's composition in his youth.

Pater Noster ~ Jules Van Nuffel (1883-1953)

SCHEDULED:

Quinquagesima
3rd Sun of Lent
Holy Thursday

Jules Van Nuffel was a Belgian priest, composer, musicologist, and highly recognized expert on sacred music. His Pater Noster employs the rich harmonic palette of the 19th century (Romantic) period, as well as a homophonic texture throughout, in which all four voices intone the words in rhythmic unison. This provides a simple yet powerful expression of the prayer taught to us by our Lord himself and recited by Christian believers from all antiquity to this very day.